NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2012)

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

905

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Yamasaki, Minoru and Teruko (Hirashiki), House

other names/site number N/A

2. Location

street & number 3717 Lakecrest Drive ☐ not for publication

city or town Bloomfield Township ☐ vicinity

state Michigan code MI county Oakland code 125 zip code 48304

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this _X_ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property _X_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

_x_ national **__statewide** **__local**

Brian D Conway 10/22/13

Signature of certifying official/Title Date

MI SHPO

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:)

for Edson H. Beall 12.16.13

Signature of the Keeper Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply.)

☒ private
☐ public - Local
☐ public - State
☐ public - Federal

Category of Property
(Check only one box.)

☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	**Total**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/Single dwelling

Current Functions
(Enter categories from instructions.)

DOMESTIC/Single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: Brick
Aluminum Curtain Wall
roof: Built-up
other: N/A

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Minoru and Teruko (Hirashiki) Yamasaki House is a two story, flat roof structure with an L-shaped plan. Constructed 1972, it is a unique example of Japanese influenced Modern residential architecture designed by local architect Minoru Yamasaki for himself and his family. Yamasaki remarked that Japanese architecture sought a quality of serenity which he sought to incorporate into the design. He stated about his home, "Buildings should not awe and impress, but rather, serve as a thoughtful background for the activities of contemporary man. Basically, I wanted an understated house with large spaces. Most houses are too overstated with gables, tricky roofs . . . they try to be sensational. . ." The roof structure is comprised of truss joists with a built up flat roof, which extends beyond the exterior walls for shade. The exterior is clad in aluminum glazed curtain walls and beige colored brick. The openings are oriented to the northeast and the southwest to provide light and views of the surrounding property. An addition adjoins the original house on the southeast.

The interior of the house contains approximately 7000 sf of space on two levels. Private and utility spaces such as the kitchen, bedrooms, or bathrooms flank the centrally located public spaces such as a living room or multi-purpose space. The house includes five bedrooms and four and a half bathrooms. The large glazed curtain walls facing three directions provide natural light and allow expansive views of the surrounding landscape. The house is furnished with many mid-century modern pieces.

The House is located on a 1.8-acre lot in close proximity to the Bloomfield Hills Club. The house is set back from Lakecrest Drive in a clearing and surrounded by an open lawn. The lake located in the rear of the house runs parallel to the northeast edge of the property.

Narrative Description

The Yamasaki House is located at 3717 Lakecrest Drive, a suburban curvilinear road that intersects Squirrel Road to the south and terminates at a residence to the north in Bloomfield Township. To the east of the residence, behind the house, is a small lake. There are several small lakes in the vicinity including Vhay Lake to the west of the property.

The house is set back approximately 100' from Lakecrest Drive on a 1.8 acre wooded lot. The lot, which is roughly square in plan, follows the curvature of Lakecrest Drive to the southwest and the lake to the northeast of the property. The topography of the site slopes steeply downward from the southwest to the northeast. The house is located in the center of the parcel and is accessed by a concrete drive that extends northeast from Lakecrest Drive then curves and runs parallel to the front of the house and terminates at a parking area in front of the garage northwest of the house. A parking area was incorporated along the street at the entry of the driveway where one can either park or turn around. The courtyard Yamasaki designed has a concrete pad with a formal garden setting including a concrete bench, round concrete planters, two large metal statues, shrubs used for borders, and a single small tree. A large concrete block planter placed in front of the new pool addition is filled with tall shrubs, which block the view of the addition. A cluster of trees provide shade in the rear of the house. Yamasaki advocated tree conservation and the use of shade since he noted that a pine tree be protected during construction of the house, which remains intact to date. A wooden deck was added in the rear of the house located at the entrance to the interior pool. Two round concrete planters and groundcover surrounding the deck provide vegetation for the area. There are no other buildings on the property.

Exterior

The Yamasaki House is a flat-roof structure with an L-shaped plan. Its form stems from modern architecture, which is characterized by an absence of ornament, pure volumes, flat roofs, and smooth wall surfaces. Yamasaki also took some design cues from Japanese architecture including floor-to-ceiling wall openings that allow natural light into the interior. The house's exterior shell is clad in brick and constructed of an aluminum frame 1" glazed curtain wall. The brick walls are composed of an air space, block paper, insulating sheathing, 2x4 studs and fiberglass insulation. The roof consists of gravel on 5-ply built-up roofing, on rigid insulation and plywood sheathing. Lead-coated copper flashing protects all the roof connections. Trus-Joists serve as structural members. Two square-shaped and one rectangular-shaped chimney intersect the roof membrane. The house rests on a 10" reinforced concrete wall foundation, a 4" concrete slab floor and concrete footings.

West Elevation
Only the upper level is visible from the west elevation, which has an asymmetrically placed curtain wall glazed entry flanked by brick walls. The brick wall on the north side protrudes several feet from the entry to form an L-shape in plan. A grand floor-to-ceiling-height door welcomes visitors to the interior of the house. Another brick wall on the south side of the elevation protrudes about 4' from the glazed wall. The brick-clad pool addition sits at a lower level on the site similar to a split level and is hidden from view by large shrubs.

North Elevation

There are few openings on the north elevation. The asymmetrically placed two-car garage is flanked by two doors with sidelights and a light colored brick wall on either side. The site slopes about eight feet downward from the garage level east towards the rear of the house.

East Elevation

The east facing elevation is almost entirely clad in a two-story curtain wall. There are two sliding glass doors placed at opposite ends of each room. The north and south walls protrude beyond the curtain wall façade providing shade. Also, the roof and concrete floor of the second floor protrude to the edge of the north and south walls providing shade to the interior. A second-floor patio connected to the kitchen is located on the north side of the elevation and provides an alternate exit to the exterior for safety. A set of stairs lead from the patio to the level below. The pool addition sits at a level between the upper and lower levels like a split level. It is clad in brick to match the original and has a protruding curtain wall with an exterior door adjacent to the original house.

South Elevation

The south elevation is clad in brick and an aluminum glazed curtain wall. A brick wall on the west protrudes 4' from the glazed curtain wall providing shade. The roof extends several feet beyond the glazed curtain wall to provide shade as well. The window wall provides views of the courtyard and formal garden areas from the passageway and music room. Another flush brick wall on the eastern half of the elevation protrudes several feet beyond the western half of the elevation. The pool addition was placed in front of the plain brick wall, which has a single large window opening and louvered vent. A rectangular shaped chimney protrudes beyond the roofline.

Interior

The interior of the Yamasaki House is laid out with a central meeting space on both the upper and lower levels flanked by private spaces such as bedrooms and bathrooms and utility spaces such as the laundry and kitchen on either side of the central space. The walls and ceilings consist of cement plaster on metal lath. Yamasaki's use of plain white walls reflected his design philosophy of serenity. Teak and light maple wood is used throughout the house for trim, cabinets, shelving and doors to contrast the light-colored plaster. The teak wood doors have silver-colored metal hardware. The large curtain walls provide light and views for many of the interior spaces. Furthermore, Yamasaki incorporated polarized lenses set in teak framing in the music room and foyer ceiling, which provide sunlight during the day with reduced sun glare and brightness. Uniquely shaped pendant light fixtures are used throughout the house, many of which resemble Japanese paper lanterns. Drapery tracks run along the entire curtain wall, which provide privacy and shading from light and heat. The interior of the house contains approximately 7000 sf on two floors including two bedrooms and two and a half baths on the upper floor, and three bedrooms and two and a half bathrooms on the lower floor.

The entry has a tall floor-to-ceiling-height door that opens to the entry hall, which leads to the living room to the east. The living room, centrally located on the upper level between the bedrooms to the south and the dining room to the north, has a large fireplace and closet separating the living room from the entry hall. A single glass shelf sits like a table with no legs between the fireplace wall and the closet. The fireplace rests on a rectangular dark, with light-grained, marble base. A similar square-shaped marble base is placed in the northeast corner which provides contrast to the light carpeted floor. The northern edge of the living room is divided by multiple small metal vertical poles about 7' high that partially screen the view from the living room to the dining room. The east wall provides light and views of the exterior into the space.

The dining area connects to the kitchen by a single door on the north wall. The west wall consists of three floor-to-ceiling-height wooden doors that conceal wine storage and a wood door that leads to the laundry room. The upper-level kitchen has a u-shaped plan surrounding a central island. The floor is covered in light colored square-shaped floor tiles that reflect the light from the glazed curtain wall on the east wall. Yamasaki designed a combination of solid white and wood custom cabinets on the island and the surrounding walls. The counter is clad in light-colored granite with a dark grain. The space is lit using recessed can lights and under-cabinet lighting. An outdoor wood deck patio with a tempered glass and anodized metal railing is located adjacent to the kitchen. Expansive views of the surrounding landscape can be seen from the patio. A service hall between the garage and the kitchen and laundry rooms provides access to the exterior as well.

A long passageway covered with a marble floor separates the living room from the music room. A linear slot in the floor provides heating and cooling to the space. A glazed curtain wall on the south wall provides views of the courtyard in front of the house. A single set of linear stairs flows from the passageway on the upper level to the vestibule and multi-purpose room on the lower level. Metal and glass railing on the upper level serves as a stair guard. Teak wood and metal is used on the stair rail in addition to teak wood trim used where the wall meets the stair. The music room, adjacent to the garage and passageway, has a curtain wall on the south wall and a single floor-to-ceiling window on the western end north wall. Built-in storage is provided on the south wall and a closet with folding doors on the north wall. A door and sidelight that exits onto the driveway is located on the north wall as well. A unique light fixture shaped like a bulb with the bottom half clad in metal hangs from the ceiling at the door. The music room has been subdivided to include space for an office with built-in shelving.

The two-car garage is accessed by a door through the passageway. The floor is made of concrete and the ceiling consists of plaster on metal lath. Items can be hung from the garage wall interior by horizontal members that are attached to the wall. Two metal rolling doors enclose the garage on the north wall.

Yamasaki included built-in shelving on the north and south walls in the foyer leading to the bedrooms on the upper level. The ceiling is constructed of polarized lens panels framed in teak wood, which provide extra light to this space. A closet for storage spaces is located along the west wall. The bathroom accessed by the bedroom in the southeast corner has custom-designed wood cabinets with metal pulls and with a light marble-top counter. Mirrors surround walls along the sink and the adjoining walk-in closet space to reflect the light and make the space feel more open. The other walls and floor are clad in marble slabs. The bathroom in the adjacent bedroom has similar design features with the exception of a shower instead of a bathtub. The bathroom north of the living room has similar wood cabinets with a dark marble floor and cement plaster walls.

The multipurpose room on the lower level is centered between the bedrooms and has built-in cabinets with glass shelving above. The glazed curtain wall provides natural light for the space while recessed can lights provide artificial light. The lower-level kitchenette space is flanked by a counter with a sink, dishwasher, refrigerator and cabinets on the west wall and an oven recessed into the east wall, which allows for linear flow through the space.

Each of the lower-level bedrooms is rectangular in plan and has glazed curtain walls on the east wall allowing expansive views of the lake and natural setting at the rear of the property. Sliding glass doors at edges of the curtain wall allow passage to the exterior. The walls and ceiling are clad in cement plaster on metal lath with teak wood trim. The bedroom to the north has a bathroom with a white square tile floor and wall enclosed shower. The sink cabinet is made of wood with metal pulls for the drawers.

The furnace rooms are located in the basement and provide central heating and cooling throughout the house. The recreational room has a rectangular pool with an acoustical tile ceiling and carpeted floor. Several dome-shaped light fixtures provide light along the west wall. There is a large glazed opening on the east wall, and smaller glazed opening on the south wall. A door leading from this added room into the original house is on the north wall and a door leading to the exterior is on the west wall.

Alterations

Alterations to the house are discussed in the narrative above but are primarily limited to the incorporation of the pool room along the south wall and rear deck. Another modification includes the division of the music room into two spaces to include an office space. All of these modifications were designed by Minoru Yamasaki and built under his direction

Outbuildings

There are no outbuildings on the property.

Integrity

The Yamasaki House has not experienced any significant changes to its original form, plan or materials and thus retains its uniquely modern character and innovative features. The very minor changes and additions that were made over time were executed by the original owner and architect and do not diminish the overall character of the architecture.

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.

☒ B Property is associated with the lives of persons significant in our past.

☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

☐ A Owned by a religious institution or used for religious purposes.

☐ B removed from its original location.

☐ C a birthplace or grave.

☐ D a cemetery.

☐ E a reconstructed building, object, or structure.

☐ F a commemorative property.

☒ G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1972-86

Significant Dates

1972, 1986

Significant Person

(Complete only if Criterion B is marked above.)

Minoru Yamasaki

Cultural Affiliation

N/A

Architect/Builder

Minoru Yamasaki

Period of Significance (justification)

Year of construction to time of death of significant initial resident Minoru Yamasaki.

Criteria Considerations (explanation, if necessary)

Exc. G because of outstanding importance of Yamasaki, who designed and lived in the house.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Minoru and Teruko (Hirashiki) Yamasaki House is eligible for listing in the National Register of Historic Places under Criterion B at the national level of significance for its direct association with nationally and internationally known architect Minoru Yamasaki. Yamasaki designed the house for his own and his family's residence. Built in 1972 at the peak of Yamasaki's career, it was his residence from 1972 until his death in 1986. The Yamasaki House is also significant under Criterion C as a notable example of Mid-Century Modern residential architecture in the Michigan context. Constructed of a simple geometric form, the house features an open floor plan, minimal ornamentation, and large expanses of glass to allow for natural light. The interior reflects Yamasaki's desire for living space that imparted a sense of peace upon its inhabitants. After coming to Michigan, Yamasaki established himself as an internationally renowned architect, and developed three successful practices. Though known popularly as the architect of the World Trade Center in New York, Yamasaki designed many notable and acclaimed buildings both nationally and internationally. He received numerous awards and honorary degrees, and his work has been widely exhibited. Yamasaki also holds the distinction of being one of a select few architects to grace the cover of *Time* magazine, appearing in the January 18, 1963, issue. The Yamasaki House possesses exceptional significance, meeting national register criteria exception G, in that it was designed by an architect of international repute, then at the height of his career, as his personal residence.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Early Years

Minoru Yamasaki (1912-86) was born in Seattle, Washington, to Tsunejiro and Hanna (Ito) Yamasaki. His parents had emigrated from Japan some years prior, and settled "just north of the heart of Seattle's Nihonmachi, or Japantown."[1] Minoru's first home in Seattle was a primitive tenement located at 510 Terrace Street, Unit "A," that was "precariously perched on a hillside." Though lacking in some basic amenities, and despite Minoru being dubbed "Sissy" by other neighborhood boys, these years were enjoyable for Yamasaki. After a few years the family was able to afford improved accommodations and left the tenement for an apartment that offered hot water and an "honest to goodness bathroom."[2]

In stark contrast to the run down tenement, the natural beauty of the Seattle countryside provided near weekly escapes for Yamasaki. He recalled with fondness the many Saturdays spent bicycling over country roads and up the city's many hills to take in the "extraordinary view of the sound... and vistas of islands and the Olympic Peninsula beyond."[3] Writing many years later, Yamasaki wondered if these many trips were an unrealized but instinctual search for beauty.

Yamasaki's first interaction with architecture occurred in 1926, during his sophomore year at James A. Garfield High School. Koken Ito, his uncle, had recently graduated from architectural school in California, and decided to visit his sister's family. While visiting the Yamasakis, Ito unrolled some of his drawings, to show the family his work. Young Minoru "exploded with excitement." Seeing his uncle's work was transformative for Yamasaki. While he excelled in mathematics and science throughout high school, he was not especially interested in the arts, and an architectural drawing course "meant very little" to him until his uncle's visit. Upon seeing his uncle's work, however, he resolved in his mind to devote himself to the study of architecture. [4]

After graduating from high school, Yamasaki's desire to study architecture was nearly waylaid by an offer of employment from a Japanese firm. Having grown up in poverty, this job would have afforded him personal and economic freedoms that must have otherwise seemed far out of reach. His father, however, rebuffed this quest for independence, and demanded Minoru enroll at the University of Washington (UW) and begin his formal architectural education. At UW, Yamasaki's "biggest problem" was the architectural design course, which he "knew nothing about."[5] His struggles caused him to briefly consider a career in engineering, where he felt secure and confident.[6] If not for the demands of his father, and the encouragement of an admired professor, Yamasaki may have chosen a more anonymous career.

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[1] Eugenia Woo, e-mail message to Walsh, Todd, April 5, 2013.

[2] Minoru Yamasaki, *A Life in Architecture* (New York: Weatherhill, 1979), 9.

[3] Ibid.

[4] Ibid, 11.

[5] Ibid, 12.

In order to finance his education, Yamasaki spent his undergraduate summers working in Alaskan salmon canning factories. The work was long, miserable, and brutish. Normal work weeks consisted of sixty-six hours, for which he was paid seventy-five cents per hour. However, workers were required to work 126 hours per week at the height of the salmon canning season. The drudgery and harshness of the work, the seeming dehumanization of the workers, and his "repugnance for the way employees were exploited" were permanently affixed within his soul, and guided his life, career, and the manner in which he treated his employees.[7]

After graduating from UW, Yamasaki was presented with the opportunity to move to Japan and take a comfortable position with the firm that his uncle Ito established some years earlier. Desirous of self-sufficiency,[8] Yamasaki instead left Seattle for New York City. The mid-1930s was a rather unfortunate time to be an unpracticed architect, as the grip of the Great Depression dramatically slowed construction in the city. Rather than return to Seattle or continue on to Japan, he took work wrapping china at an importing concern, and enrolled in graduate school at New York University. During his studies at NYU he sought to improve his drawing abilities by taking a painting course. His instructor, so impressed by his abilities, asked him to teach a course in painting. This opportunity afforded Yamasaki the opportunity to further improve his drawing and painting skills.

Early Career

In 1935, while Yamasaki was still enrolled at NYU, a fellow student working for Alfred M. Githens and Francis Keally asked Yamasaki if he would like to help complete drawings for his firm's submission for the design competition for the Oregon State Capitol Building. The firm, working in association with Trowbridge and Livingston, won the competition,[9] and Yamasaki was offered a position, but the firm "literally ran out of work" approximately a year later.[10] In that short amount of time, Yamasaki left an indelible impression upon Francis Keally – in a letter supporting Yamasaki's application to become a registered architect in New York, he wrote, "of all the young men that I have come in contact with during the past ten years, I consider Mr. Yamasaki the most brilliant."

Yamasaki spent the next few years (1935-1938) working on various projects for Githens and Keally. He then spent several years (1938-1941) designing for the Metropolitan Life Insurance Company before accepting a position as a designer for Schreve, Lamb & Harmon.[11]

As the United States military prepared for the inevitable American involvement in the developing wars in Europe and Asia, planners began arranging for the construction of military facilities. While working for Shreve, Lamb & Harmon in 1941, Yamasaki was assigned to oversee the design and construction of the Sampson Naval Station in Geneva, New York. This experience constituted "one of the key learning times of [his] entire career." The naval station gave him the confidence and ability to manage large projects, which would later become the focus of his career.[12]

Following his tenure with Shreve, Lamb & Harmon, Yamasaki spent one year (1943-44) as a designer in the office of Harrison, Fouiloux & Abramovitz, which had received some recognition for their design of the Trylon and Perisphere for the

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[6] Ibid.
[7] Ibid, 17.
[8] Ibid, 18.
[9] The firm of Trowbridge and Livingston is credited as the designers of the Oregon State Capitol.
[10] Minoru Yamasaki, *A Life in Architecture* (New York: Weatherhill, 1979), 19
[11] In addition to Yamasaki, the firm has another Michigan connection as the designers of the Uniroyal Giant Tire Ferris wheel for the 1964-1965 New York World's Fair. After the conclusion of the fair, the tire was moved to Allen Park, Michigan, and stands adjacent to Interstate 94. Still extent, the wheel is an iconic Michigan landmark. "About the Uniroyal Giant Tire." *Uniroyal Tires.* Accessed March 2, 2013. http://www.uniroyaltires.com/assets/pdf/AboutUniroyalGiantTire.pdf
[12] Minoru Yamasaki, *A Life in Architecture* (New York: Weatherhill, 1979).

1939 New York World's Fair,[13] and their Modernist design for the Davis P. Smith House in Wyncote, Pennsylvania, that appeared in the September 26, 1938, issue of *Life.*[14]

George Nelson and Minoru Yamasaki, Architects

While in New York, Yamasaki taught architectural design courses at night while working during the day. For two years (1944-1945) he taught courses at the Columbia University School of Architecture with George Nelson, who was the head design critic for Columbia's night school.[15]

From that time, Yamasaki and Nelson developed a close personal and professional relationship. In addition to teaching, they also worked on architectural and graphic design projects. Little information exists in the Yamasaki archives as to the extent of their collaboration, but Yamasaki notes that he worked with Nelson to remodel the Time and Fortune offices, and discusses a job to "remodel a building for a scientist involved in sensitive war work." [16] In June 1945 Nelson wrote to Yamasaki from the editorial offices of *Fortune* magazine telling him that he was soon leaving for a vacation and wanted to be sure that he paid Yamasaki for his work on the "Rieber Job" and "Brides Magazine."[17]

As the end of the war drew nearer, the once plentiful war-related design work diminished. Nelson, well aware of Yamasaki's capabilities, urged him to consider industrial design. As it happened Yamasaki accepted a position with Raymond Loewy's office in New York City as the Chief Architectural Designer, responsible for the Architectural Design Department. He remained there for only one year (1944-45), later writing that "the idea of designing a skin around a machine whose form had already been decided was distasteful to me."[18]

Later, in 1951, Nelson would again propose a partnership with Yamasaki, offering three proposals for a joint practice,[19] and suggesting that they "could be the little boys who gave the industry-built house its great *big* push."[20] By this time, however, Yamasaki had established a partnership in Detroit with two colleagues from Smith, Hinchman, and Grylls. To what extent Yamasaki considered Nelson's offer is unknown at this time, but nothing was to come of it.

Despite their fondness for each other and a similar disdain for the developing uniformity of Modern architecture, Yamasaki and Nelson never revived their business relationship. Yet they maintained their friendship until Yamasaki's death in 1986. Shortly after hearing that Yamasaki had passed away, Nelson wrote to Teruko, Minoru's wife:

> I have been trying to get used to the idea that Yama is no longer with us. ... Although our meetings over the years were infrequent, and we almost never wrote to each other, in some strange but very real way we had been best friends... Yama's passing closes a door for me that will not be opened again... I have known many people in my life, but none of Yama's beautiful quality and warmth.[21]

"The Yamasaki Era in Detroit"

Beginning in the early years of the twentieth century, Michigan attracted many talented young architects and designers. They found an atmosphere of creativity and innovation, generated, in part, by the prosperity of the automobile and furniture industries, and by the pedagogical methods of academic institutions like Cranbrook and the University of Michigan. The design environment in Michigan was further bolstered by a progressive cultural ethos that allowed for, and encouraged, exploration and experimentation.

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[13] Donald Albrecht, *The Mythic City: Photographs of New York by Samuel H. Gottscho, 1925-1940* (Princeton Architectural Press, 2011), 198.
[14] "Eight Houses for Modern Living," *Life*, September 26, 1938, 64-65.
[15] Stanley Abercrombie, *George Nelson: The Design of Modern Design*. (Cambridge: MIT Press, 1995), 28.
[16] Minoru Yamasaki, *A Life in Architecture* (New York: Weatherhill, 1979), 22.
[17] George Nelson, letter to Teruko Yamasaki, July 30, 1945.
[18] Minoru Yamasaki, *A Life in Architecture* (New York: Weatherhill, 1979), 22.
[19] Stanley Abercrombie, *George Nelson: The Design of Modern Design*. (Cambridge: MIT Press, 1995), 306.
[20] Ibid, 74.
[21] George Nelson, letter to Teruko Yamasaki, January 10, 1986.

Having found industrial design unpleasant, Yamasaki sought to resume and advance his career in architecture. At that same time, the large Detroit, Michigan, firm Smith, Hinchman & Grylls (SH&G) sought to move from traditional to contemporary design. A 1978 company retrospective states:

> President Walton asked George Hellmuth to find a head designer. His search led him to the brilliant young Minoru Yamasaki. Originally from Seattle, Washington, Yamasaki had been working in New York City with such firms as York & Sawyer and Harrison & Abramovitz. While Hellmuth was able to persuade him to come to Detroit, he was unable to negotiate the salary that Yamasaki commanded without the concurrence of the Board of Directors. The board wisely decided that the right man had been selected and that his salary was a prudent expenditure; Yamasaki joined the firm in 1945 as the new head of design.[22]

During his tenure with SH&G, Yamasaki worked directly on several projects, including a redesigned civic space for the State of Michigan in Lansing, Michigan, the administration building at the General Motors Proving Grounds, and several office buildings in the metropolitan Detroit region for Michigan Bell Telephone Company. Perhaps most significant among the buildings Yamasaki designed while with SH&G is the addition to the now National Register of Historic Places-listed Federal Reserve Bank of Chicago Detroit Branch Building – Detroit's first International Style building.

His experience with the company allowed Yamasaki to reach two conclusions – he enjoyed working on large projects, and he preferred working in a small office.

Leinweber, Yamasaki & Hellmuth; Hellmuth Yamasaki & Leinweber

Now entering the peak of his career, in 1949, Yamasaki, at thirty-seven years old, left SH&G in order to establish his own practice. After designing a few houses (some with Alexander Girard), he established, Leinweber, Yamasaki & Hellmuth (LY&H), with two of his former SH&G colleagues, Joseph Leinweber and George Hellmuth.[23]

LY&H received several large commissions in the next few years, including the Lambert-Saint Louis Airport Terminal, the Pruitt-Igoe housing development, and a records center for the Department of Defense – all in Saint Louis, Missouri. To accommodate these projects, the partners opened an office in Saint Louis under the name of Hellmuth, Yamasaki & Leinweber. Though ultimately a failure of public policy, the Pruitt-Ingoe project, as it became known, was initially praised, and demonstrated the capacity of the firm to handle large projects. Likewise, the air terminal was dubbed the "Grand Central of the Air," and is now viewed as the forerunner of modern airport terminals and is noted as a Mid-Century Modern icon.[24]

Early on Yamasaki realized that he could not long maintain the travel and demands of two offices. Several years later his concerns were realized in the form of bleeding ulcers in his stomach. After the completion of the projects, the partnership between Yamasaki, Leinweber & Hellmuth was dissolved. Hellmuth remained in Saint Louis and formed Hellmuth, Obata & Kassabaum (now HOK) with Gyo Obata and George Kassabaum. Leinweber and Yamasaki returned to Detroit and established Yamasaki, Leinweber & Associates (YL&A).

Yamasaki, Leinweber & Associates

In July 1955, Yamasaki, Leinweber & Associates received a commission to design an office building for the United States Consulate General in Kobe, Japan. This project not only brought Yamasaki international attention, but would be a turning point in his design philosophy. He would abandon the glass box, and seek out an architecture that allowed "man to live a humanitarian, inquisitive, progressive life, beautifully and happily."[25]

In addition to the consulate building, and until 1959 when Yamasaki and Leinweber ended their partnership, YL&A designed the American Concrete Institute Building, the McGregor Memorial Community Conference Center Building at

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[22] Thomas J. Holleman and James P. Gallagher, "Smith, Hinchman & Grylls: 125 Years of Architecture and Engineering, 1853-1978," (Detroit: Wayne State University Press), 1978, 147.

[23] Minoru Yamasaki, *A Life in Architecture* (New York: Weatherhill, 1979), 23.

[24] "St. Louis International Airport Main Terminal Vault Renovation + Restoration," *American Institute of Architects Chicago*, http://www.aiachicago.org/special_features/2012dea/awards.asp?appId=378.

[25] "The Road to Xanadu," *Time*, January 18, 1963, 64.

Wayne State University, and the Society of Arts and Crafts Art School building, all in Detroit, along with a number of schools throughout the metropolitan Detroit region.

Minoru Yamasaki & Associates

When Yamasaki and Leinweber dissolved their partnership in 1959 Yamasaki established Minoru Yamasaki and Associates (MYA). Despite mixed reviews by the architectural community, Yamasaki's work received growing public recognition, and the firm an increasing number of commissions. By the mid-1960s Yamasaki's firm had designed so many buildings in the Detroit metropolitan area that it was suggested that "historians will refer to the 1960s as 'The Yamasaki Era in Detroit.'"[26]

Yamasaki's reach, of course, extended far beyond Detroit and Michigan. While renowned for the World Trade Center in New York City, his firm produced significant designs throughout the United States, and in India, Japan, and Saudi Arabia. Among the firm's most notable designs are the Wayne State University College of Education Building, Detroit; the Civil Air Terminal, Dhahran, Saudi Arabia; the Michigan Consolidated Gas Company (Mich Con) Building, Detroit; the United States Pavilion for the World Agricultural Fair, New Dehli, India; the Federal Science Pavilion for the Century 21 Exhibition, Seattle; the Woodrow Wilson School of Public and International Affairs, Princeton University; and the Century Plaza Hotel, Los Angeles.

As a testament to his growing stature, Yamasaki's work was featured in ten national and international exhibitions between 1957 and 1959.

Evolution of Design Philosophy

Though trained in a traditional, Beaux Arts, curriculum at the University of Washington,[27] Yamasaki "always believed" in the "pure modern type of design."[28] Until the early 1950s, Yamasaki's designs reflected the spirit of the Modern Movement – dismissive of historical styles and enchanted by the mechanistic functionalism of Le Corbusier and the Miesian dogma of "Less is More." Later, reflecting on this period in his career, Yamasaki wrote that his work was but the "shallow imitation" of Mies van der Rohe, who Yamasaki considered "the best architect in the world at that time."[29]

After receiving the commission to design the United States consulate in Kobe, Japan, Yamasaki traveled thrice to Japan to prepare for the design of the building. During one of these trips, he extended his travels, visiting historic buildings in cities throughout Europe and Asia. On another he studied the best of Japan's architecture and gardens. He was captivated by the relationship between light and shadow, the union of building and site,[30] and how one's experience of the building changed with the seasons.[31] He was shocked by, and marveled at, the grandeur of the buildings he encountered. In these buildings he discovered "scale, texture, contrast, sun and shade."[32] In comparison, Yamasaki found his buildings to be "severe."[33]

The sum of these experiences was a "personal revelation" that "changed [his] whole attitude toward life and architecture."[34] The beauty and elegance of the buildings he encountered in Japan, India, and Italy fixed in Yamasaki's mind the responsibility of modern architects to design buildings that imparted delight, serenity, and surprise to those who came in contact with them. The ultimate goal should be the betterment of society, rather than "reap the ultimate in short-term profit."[35]

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[26] Robert E. Smith, "Minoru Yamasaki," *Harvard Crimson*, October 13, 1962.
[27] According the University of Washington Archives, the University of Washington Department of Architecture maintained elements of its Beaux Arts educational system until 1961.
[28] Minoru Yamasaki letter to Harrison, Fouiloux, and Abramowitz, 1941.
[29] Minoru Yamasaki, *A Life in Architecture* (New York: Weatherhill, 1979), 24.
[30] "Art: Serenity & Delight," *Time*. September 14, 1959.
[31] Patricia Beach Smith, "Yamasaki – Nature's Advocate," *Observer & Eccentric*, November 21, 1974.
[32] Ada Louise Huxtable, "Pools, Domes, Yamasaki-Debate," *New York Times*, November 25, 1962.
[33] Patricia Beach Smith, "Yamasaki – Nature's Advocate," *Observer & Eccentric*, November 21, 1974.
[34] Ada Louise Huxtable, "Pools, Domes, Yamasaki-Debate," *New York Times*, November 25, 1962.
[35] Minoru Yamasaki, "Toward an Architecture for Enjoyment," *Architectural Record*, August 1955.

These realizations resulted in the inclusion of features that became Yamasaki trademarks – courtyards, gardens, and walls to separate the building from the noise of the city, and water features, which, through its mutability, gave "pleasure to those who see it." Yamasaki also designed humanistic elements in his buildings, employing, for instance narrow windows that he thought might alleviate the suffering of acrophobics.[36]

Upon returning to the United States, Yamasaki spoke out about the "horrors of monotony" that now constituted vast swaths of the American landscape.[37] "We have too many little Wrights, little Mieses, little Corbus and little Buckies," he wrote in August 1955. He suggested that too many architects were mired in a "rut of complete imitation."[38] "Just because the international style decided that the rectangle was the symbol of modern architecture," Yamasaki countered, "I'm not convinced… and I feel that we in our society should not be held by any such myth…"[39]

Because of this "hero worship" on the part of his contemporaries, too many people risked a life "spent in look-alike houses, look-alike automobiles and look-alike buildings."[40] Yamasaki lamented the "new formula of architecture," that had created miles of façade made of brick, aluminum, glass, and porcelain enamel, and lacking in any sort of visual delight. "The techniques with which we mass produce our building parts," he wrote, "should not mass produce our building ideas."[41] Yamasaki urged his fellow architects to employ modern means to draw upon the richness of the past.[42] He argued that technology had brought speed, traffic, fear, congestion, and restlessness to our lives, and that modern man needed serenity and delight in his buildings to balance the chaos of the modern age.[43]

By the early 1960s, Yamasaki had been decried as a heretic by some of the strict International Style modernists. His rejection of the rigid rectangular form of European modernism orthodoxy set off an "impassioned debate" throughout the architecture profession that sought to answer whether Yamasaki was "the best, or worst, thing to hit the profession since the skyscraper." His critics accused him of selling out and creating shallow, superficial buildings. Some accused him of being little more than an "exterior decorator." One unnamed critic suggested he lacked any "big idea," and invested all his energy in appearance, rather than substance.[44] Gordon Bunschaft added, "Yamasaki's as much an architect as I am Napoleon."[45]

Thoroughly confident, yet self-reflective, Yamasaki conceded that he and his colleagues "have built some real dogs,"[46] and that, immediately after his world travels, he had a tendency to "overdesign and over-decorate" some of his buildings,[47] but, he countered, "I was on a kick."[48] He further noted that an architect had a moral responsibility that was not met through the "ranks of glass boxes rising along the main streets of Manhattan and other major cities."[49]

His rejection of the machine aesthetic of European modernism was shared by other Modernists, notably Philip Johnson and Edward D. Stone. Yamasaki, along with Johnson and Stone, served as the vanguard for a new branch of architectural modernism that suggested that "old forms need only be restyled to fit them for today's needs." This emerging style, decried by modernist purists, this New Formalism, as it has come to be called, was an unashamed pursuit of delight that "flattered the spectator with references to the past."[50]

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[36] Patricia Beach Smith, "Yamasaki – Nature's Advocate," *Observer & Eccentric,* November 21, 1974.
[37] Minoru Yamasaki, "Visual Delight in Architecture," *Architectural Record*, November 1955.
[38] Minoru Yamasaki, "Toward an Architecture for Enjoyment," *Architectural Record,* August 1955.
[39] Minoru Yamasaki, interview by Virginia Harriman, c. August 1959, transcript.
[40] "Art: Serenity & Delight," *Time*, 14 September 1959.
[41] Minoru Yamasaki, "Visual Delight in Architecture," *Architectural Record*, November 1955.
[42] Ada Louise Huxtable, "Pools, Domes, Yamasaki—Debate," *New York Times,* November 25, 1962.
[43] "Art: Serenity & Delight," *Time,* September 14, 1959.
[44] Ada Louise Huxtable, "Pools, Domes, Yamasaki—Debate," *New York Times,* November 25, 1962.
[45] "The Road to Xanadu," *Time*, January 18, 1963, 63.
[46] Ibid, 54.
[47] Minoru Yamasaki, *A Life in Architecture* (New York: Weatherhill, 1979), 29.
[48] Ada Louise Huxtable, "Pools, Domes, Yamasaki—Debate," *New York Times,* November 25, 1962.
[49] "Art: Serenity & Delight," *Time*, September 14, 1959.
[50] Marcus Whiffen, *American Architecture since 1780: A Guide to the Styles* (Cambridge: MIT Press, 1992), 264.

Residential Architecture in Michigan

When Yamasaki left SH&G in 1949 he established a partnership with Alexander Girard, who had been living in Detroit since 1937.[51] Girard was, by this time, a notable designer, and would soon become the director of design for Herman Miller, Inc.'s textile division. It is possible that Yamasaki and Girard knew one another prior to this time as both lived in New York City, and, presumably, maintained mutual acquaintances.

Girard and Yamasaki designed a few houses in the Detroit metropolitan area, though the exact number is not yet known. One of their projects, however, was a model home, designed in 1949, for the Edelman Realty Company which desired to build a small group of "contemporary" homes on Lake Angelus near Pontiac, Michigan.[52] That same year, Yamasaki designed a residence for the president of Edelman Realty, Bernard Edelman.

Between 1950 and 1954 Yamasaki designed approximately twenty-one residences in Michigan, but, as the firm received commissions for larger projects, Yamasaki lost interest in residential work.

In 1956, during the Yamasaki, Leinweber & Associates partnership, Yamasaki agreed to design pre-fabricated residences for Modern Homes, Inc., a Dearborn, Michigan, company that specialized in pre-fabricated houses. One of his designs appeared in the December 1956 issue of *House & Home*. The following May, Margaret Guenther of Oak Park, Illinois, wrote to Yamasaki asking for more information about the house.[53] A few days later, Yamasaki replied to her, noting that since the publication of that design the firm had, "terminated our contract with the prefabricator and are no longer working on designs for this company."[54] In his reply, he did not mention an earlier letter to an inquiry from the editor of a German magazine who was interested in the firm's residential designs, in which he simply wrote, "we have stopped doing houses in this office."[55] In a 1959 interview with Virginia Harrimann, Yamasaki was hesitant to explain why his firm no longer designed residences. When Harrimann asked, "and could you say something about your feelings about building houses?" Yamasaki replied, "I don't know whether I want to say that publicly. If you turn off the machine, I'll tell you." He then explained that he had to put limits on himself, likely due to health concerns, and he felt he could make the biggest impact on the built environment at large through public buildings.[56]

Later, in his autobiography, Yamasaki was not so shy. He wrote that numerous small projects consumed a great deal more time than large projects through "many more details," and, apparently, too many unnecessary meetings. He found that it was simpler, more enjoyable, and vastly more interesting to work on large projects.[57]

From the time he came to Detroit until the middle of the 1950s, Minoru Yamasaki designed over twenty residences in the metropolitan Detroit area. It is unclear how many were actually constructed.

Minoru and Teruko Yamasaki House

When the Yamasakis arrived in Detroit in 1945, they found it difficult to find suitable housing, and settled for a "very poor place" in a "typical tract neighborhood" that did not accommodate the family well.[58] Intent on finding a home that was, in his opinion, suitable for raising children, Yamasaki sought out a more pleasant house in what he considered Detroit's best suburbs. Despite the fact that he and his wife were American citizens, well educated, and Yamasaki a successful architect, the family was stymied in their endeavor by a persistent anti-Japanese sentiment that existed in Detroit's suburbs as well as throughout much of the United States.

Realizing that any attempts to purchase a home in one of their desired locations was a futile endeavor, the family purchased a 125-year old farmhouse on Livernois Road, in Troy, some twenty miles north of Detroit, near what is now

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[51] "Short and to the Point." *Grosse Pointe News*, December 20, 1943, 4.
[52] "Contemporary Homes at Lake Angelus." *Detroit Free Press*, June 12, 1949, section C.
[53] Margaret Guenther, letter to Minoru Yamasaki, May 6, 1957.
[54] Minoru Yamasaki, to Margaret Guenther, May 13, 1957.
[55] Minoru Yamasaki, to Margot Voelter-Gassart, April 4, 1957.
[56] Minoru Yamasaki, interview by Virginia Harriman, c. August 1959, transcript.
[57] Minoru Yamasaki. *A Life in Architecture* (New York: Weatherhill, 1979), 25.
[58] Ibid.

West Big Beaver Road. Though in poor condition when purchased the farmhouse and its large lawn, Yamasaki recollected, served as "a fine place to bring up children."[59]

By the early 1970s commercial development had expanded along Livernois Road and nearby Big Beaver road to the point that Yamasaki was able to sell the old farmhouse for a handsome profit. After twenty-five years, the Yamasakis were able to purchase land and construct a house in a community from which they were previously excluded.

The Minoru and Teruko (Hirashiki) Yamasaki House was designed by Minoru Yamasaki and constructed in 1972. The parcel of land purchased by the family is located on "a lovely site overlooking a lake" in the Woodcrest Lakes subdivision of Bloomfield Township.[60]

The Yamasaki House is significant as the final expression of Yamasaki's design philosophy as embodied in a residential design. While Yamasaki sought serenity and delight in all of his buildings, and drew upon historical references in his post-1954 public designs, his residential designs were marked by more conservative Modernist principles – simplified geometric forms, open floor plans, structural clarity, integration into the site's natural landscaping elements, and a lack of ornamentation that adorned his larger buildings. Though these principles are found in Yamasaki's program for his house, the design reflects an elegantly simplified evolution from his earlier residential designs.

Drawing inspiration from the Japanese approach to architecture, Yamasaki imparted order and tranquility in the design of his residence. Whereas most American architects who were inspired by Japanese architecture copied its physical or mechanical elements of exposed beams, broad overhangs, unity of house and site, sliding screens, modular panels, a garden court, and staggered roofs,[61] Yamasaki considered these to be of secondary importance, and, essentially, missing the point of Japanese design.[62] Rather, serenity, tranquility, and calm were the embodiment of the spirit of Japanese architecture. They were the elements were manifest in the physical structure.

Speaking of Japanese architecture in 1954, Yamasaki noted that, "a Japanese interior is intended to be a background for people… elegant and beautiful in its simplicity."[63] Indeed, the interior spaces of Yamasaki House recede quietly into the background, allowing the furniture, artwork, and, most importantly, people to become the focal point of each room.

Much like the courts and gardens he experienced in India, Italy, and Japan, Yamasaki believed that a home should be a refuge from the chaos of the modern condition. He spoke of the ills he felt in chaotic urban environments and the calm that was possible just a short distance away through thoughtful design.

In his residence, he achieved this, in part, through a meticulously planned entry courtyard that created a natural screen from the driveway, and a raised bed closer to Lakecrest Drive provided an additional screen and physical boundary from the public areas of the subdivision. Peacefulness was further achieved through the incorporation of the house into the site, and by placing the living spaces to the west, or rear, elevation, which faces Crest Lake.

The exterior of the house is essentially unaltered from its construction in 1972. The pool to the south of the house was enclosed in 1979, and the original courtyard has been simplified by the removal of much of the original landscaping, and is now largely concrete. Currently, mature deciduous and evergreen trees and shrubs screen the public-facing northern, eastern, and western facades. The entry courtyard has also been extended to meet the southern end of the enclosure.

Interior renovations were undertaken in 1999 after a transfer of ownership. Most significantly, the kitchen was completely remodeled, and the master bedroom was expanded.

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[59] Minoru Yamasaki. *A Life in Architecture* (New York: Weatherhill, 1979), 22.

[60] Ibid.

[61] "Motel Hung on a Hilltop," *Life*, August 12, 1957, 93.

[62] Minoru Yamasaki, interview by Virginia Harriman, c. August 1959, transcript.

[63] *Detroit Free Press Roto Magazine*, December 26, 1954, 14.

Developmental history/additional historic context information (if appropriate)

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Yamasaki, Minoru letter to Margot Voelter-Gassart, April 4, 1957.

Yamasaki, Minoru interview by Virginia Harriman, c. August 1959, transcript.

Yamasaki, Minoru. "Toward an Architecture for Enjoymen." *Architectural Record*, August 1955.

Yamasaki, Minoru. "Visual Delight in Architecture." *Architectural Record*, November 1955.

Previous documentation on file (NPS): None

____preliminary determination of individual listing (36 CFR 67 has been requested)
____previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____recorded by Historic American Buildings Survey #____________
____recorded by Historic American Engineering Record #____________
____recorded by Historic American Landscape Survey #____________

Primary location of additional data:

_X_ State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: ____________

Historic Resources Survey Number (if assigned): ____________

10. Geographical Data

Acreage of Property 1.8 acres
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing
1	17	317300	4717150
2			
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Verbal Boundary Description (Describe the boundaries of the property.)

All of tax parcel 19-13-101-006, Bloomfield Township, Oakland County, MI

Boundary Justification (Explain why the boundaries were selected.)

Entire property historically and currently associated with the house.

11. Form Prepared By

name/title Rob Yallop / Todd Walsh

organization Lord, Aeck & Sargent Architecture / MI SHPO

date April 2013

street & number 213 S. Ashley St., Suite 200

telephone 517/335-2719

city or town Ann Arbor, MI 48104 / Lansing, MI 48909-8240

e-mail walsht@michigan.gov / christensenr@michigan.gov

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Yamasaki, Minoru and Teruko (Hirashiki), House

City or Vicinity: Bloomfield Hills

County: Oakland State: MI

Photographer: Rob Yallop

Date Photographed: December, 2011

Description of Photograph(s) and number:

1 of 24	View of house from Lakecrest Drive looking north. MI_OaklandCounty_YamasakiHouse_0001
2 of 24	View of entry courtyard from driveway looking north. MI_OaklandCounty_YamasakiHouse_0002
3 of 24	View of entry court. MI_OaklandCounty_YamasakiHouse_0003
4 of 24	View of entry court looking north. MI_OaklandCounty_YamasakiHouse_0004
5 of 24	View of front door looking northeast. MI_OaklandCounty_YamasakiHouse_0005
6 of 24	View of glazed wall looking northwest. MI_OaklandCounty_YamasakiHouse_0006

7 of 24 View across entry court looking north.
MI_OaklandCounty_YamasakiHouse_0007

8 of 24 View of south elevation of indoor swimming pool addition.
MI_OaklandCounty_YamasakiHouse_0008

9 of 24 View looking north along east elevation.
MI_OaklandCounty_YamasakiHouse_0009

10 of 24 View of balcony along east elevation.
MI_OaklandCounty_YamasakiHouse_0010

11 of 24 View of double garage and north elevation.
MI_OaklandCounty_YamasakiHouse_0011

12 of 24 View of entry foyer.
MI_OaklandCounty_YamasakiHouse_0012

13 of 24 View of Living Room.
MI_OaklandCounty_YamasakiHouse_0013

14 of 24 View of Dining Room with Harry Bertoia screen in foreground.
MI_OaklandCounty_YamasakiHouse_0014

15 of 24 View of built-in cabinetry along west wall of Dining Room.
MI_OaklandCounty_YamasakiHouse_0015

16 of 24 View of remodeled Kitchen space.
MI_OaklandCounty_YamasakiHouse_0016

17 of 24 View of Bathroom.
MI_OaklandCounty_YamasakiHouse_0017

18 of 24 View of glazed railing to basement looking northeast towards Living Room
MI_OaklandCounty_YamasakiHouse_0018

19 of 24 View of a portion of the former Music Room converted to a Den or Sitting Room.
MI_OaklandCounty_YamasakiHouse_0019

20 of 24 View of a portion of former Music Room converted to an Office.
MI_OaklandCounty_YamasakiHouse_0020

21 of 24 View of Bedroom.
MI_OaklandCounty_YamasakiHouse_0021

22 of 24 View of basement-level Multi-purpose Room.
MI_OaklandCounty_YamasakiHouse_0022

23 of 24 View basement-level Bedroom.
MI_OaklandCounty_YamasakiHouse_0023

24 of 24 View of indoor swimming pool.
MI_OaklandCounty_YamasakiHouse_0024

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Lynda Charfoos

street & number 3717 Lakecrest Drive telephone 248-593-9393

city or town Bloomfield Hills state MI zip code 48304

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4369 III NE
(PONTIAC NORTH)

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

BIRMINGHAM QUADRANGLE
MICHIGAN—OAKLAND CO.
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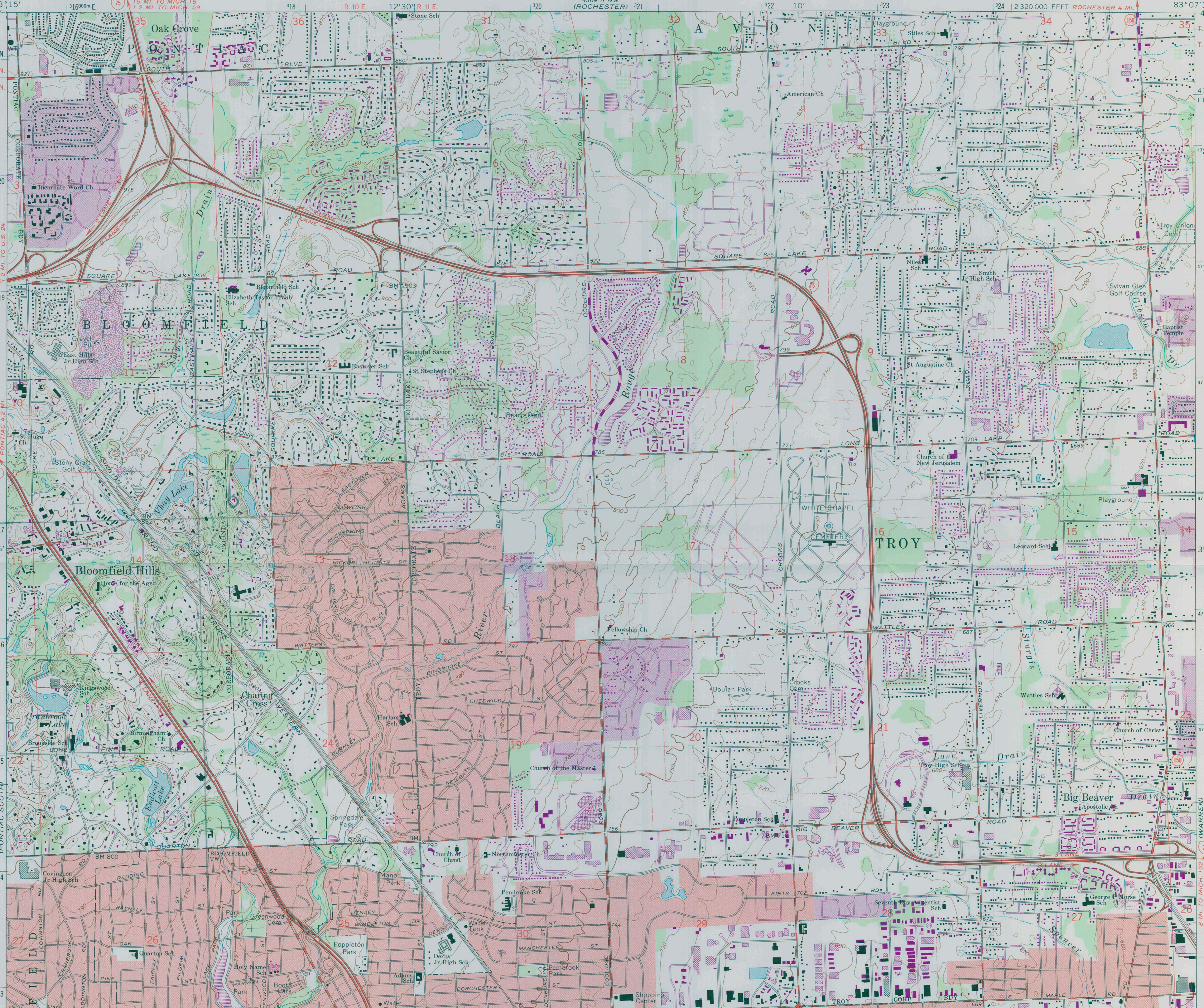
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INTERIOR—GEOLOGICAL SURVEY, RESTON, VIRGINIA—1989

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Mapped, edited, and published by the Geological Survey
in cooperation with State of Michigan agencies

Control by USGS and USC&GS

Planimetry by photogrammetric methods from aerial photographs
Topography by planetable surveys 1942–1943
Revised from aerial photographs taken 1967. Field checked 1968

Polyconic projection. 1927 North American datum
10,000-foot grid based on Michigan coordinate system, south zone
1000-meter Universal Transverse Mercator grid ticks,
zone 17, shown in blue

Red tint indicates areas in which only landmark buildings are shown

To place on the predicted North American Datum 1983
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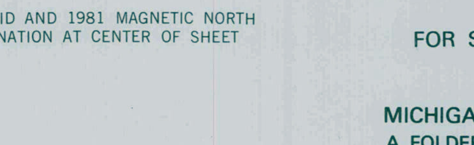
dashed corner ticks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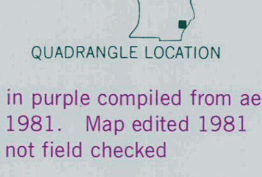
MICHIGAN DEPARTMENT OF NATURAL RESOURCES, LANSING, MICHIGAN 48909
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



QUADRANGLE LOCATION

Revisions shown in purple compiled from aerial photographs
taken 1973 and 1981. Map edited 1981
This information not field checked

Purple tint indicates extension of urban area

ROAD CLASSIFICATION

Primary highway, all weather, hard surface	Light-duty road, all weather, improved surface
Secondary highway, all weather, hard surface	Unimproved road, fair or dry weather

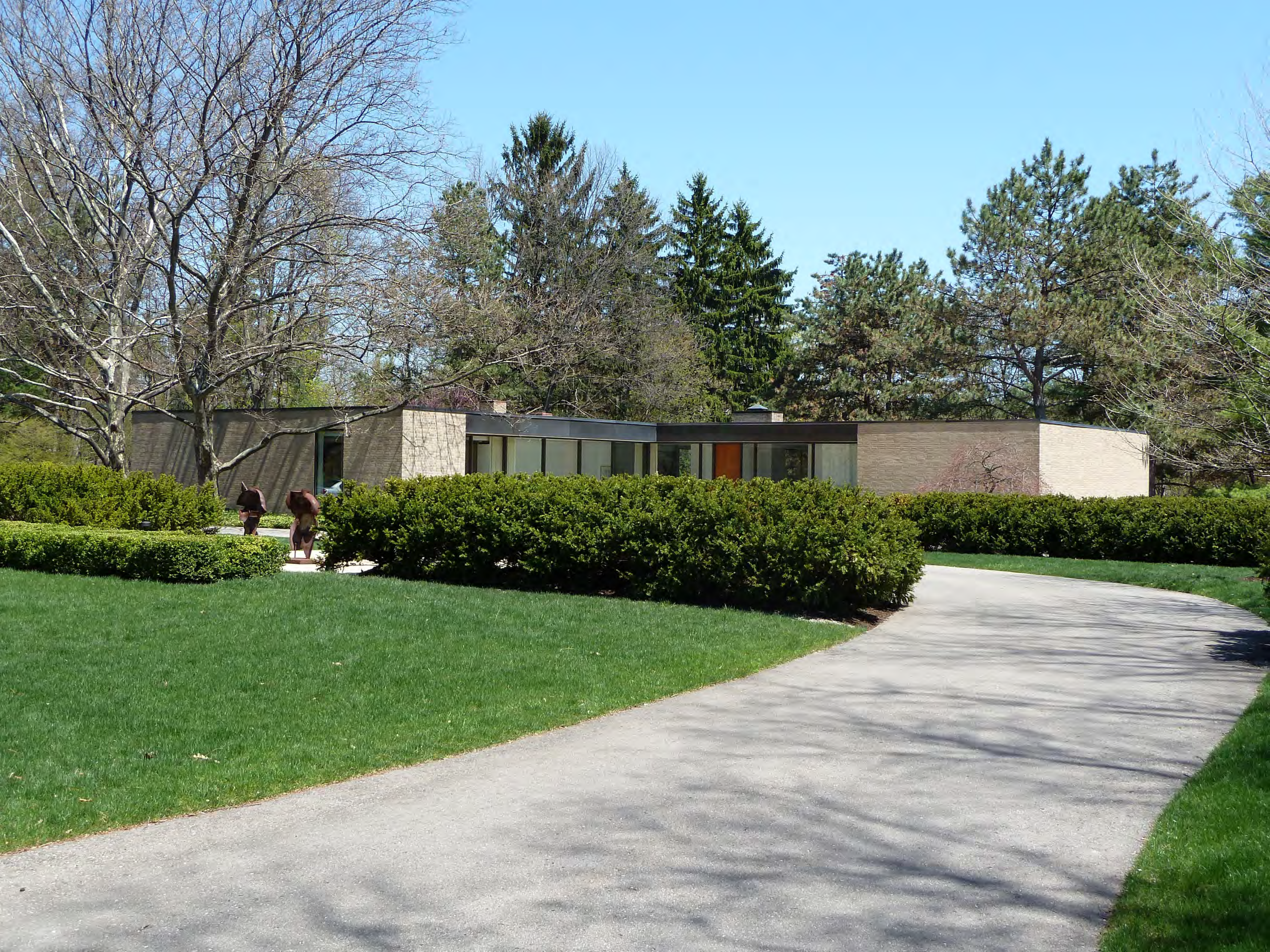
○ Interstate Route ○ U. S. Route ○ State Route

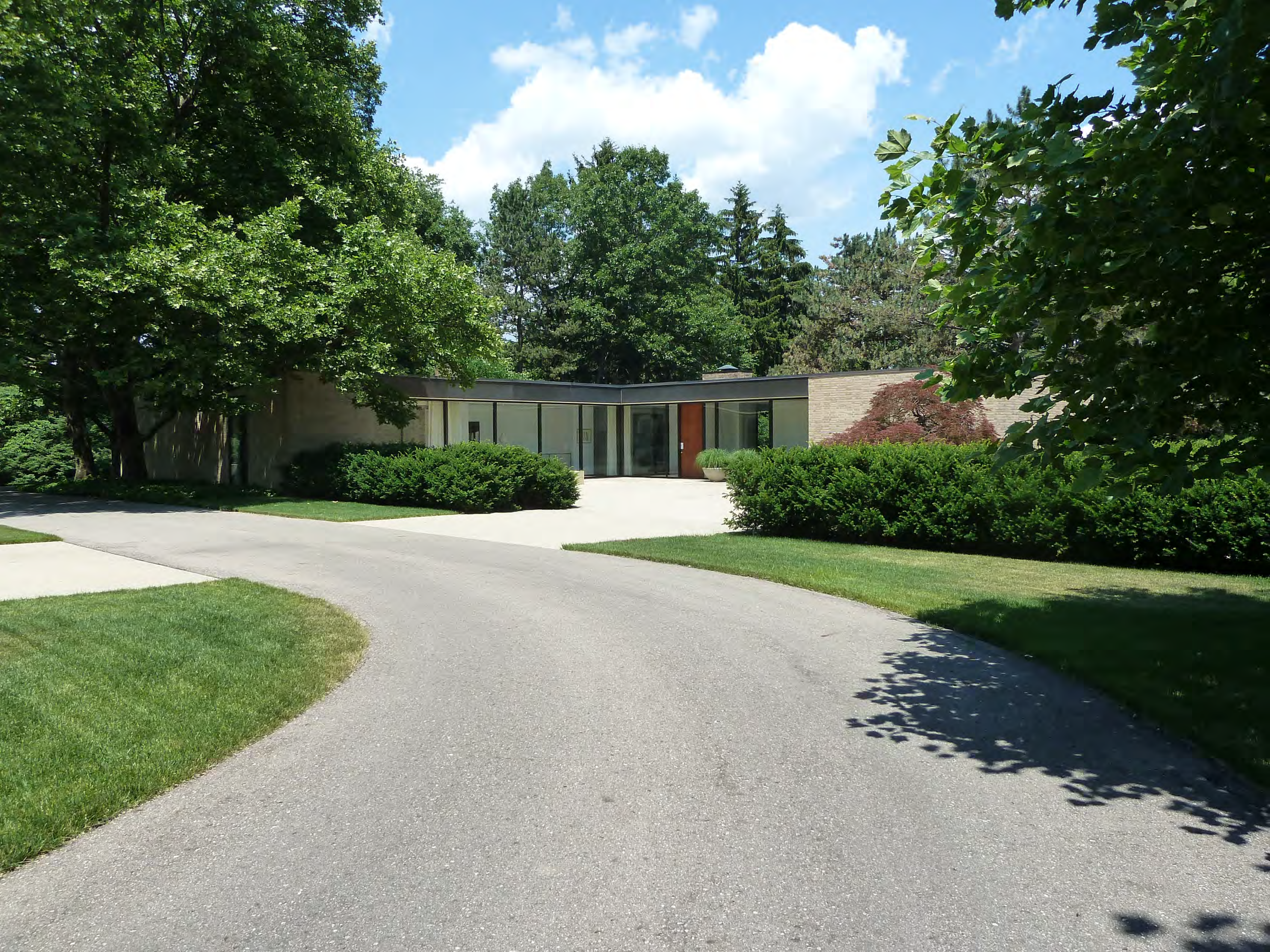
(HIGHLAND PARK)
4368 I NE

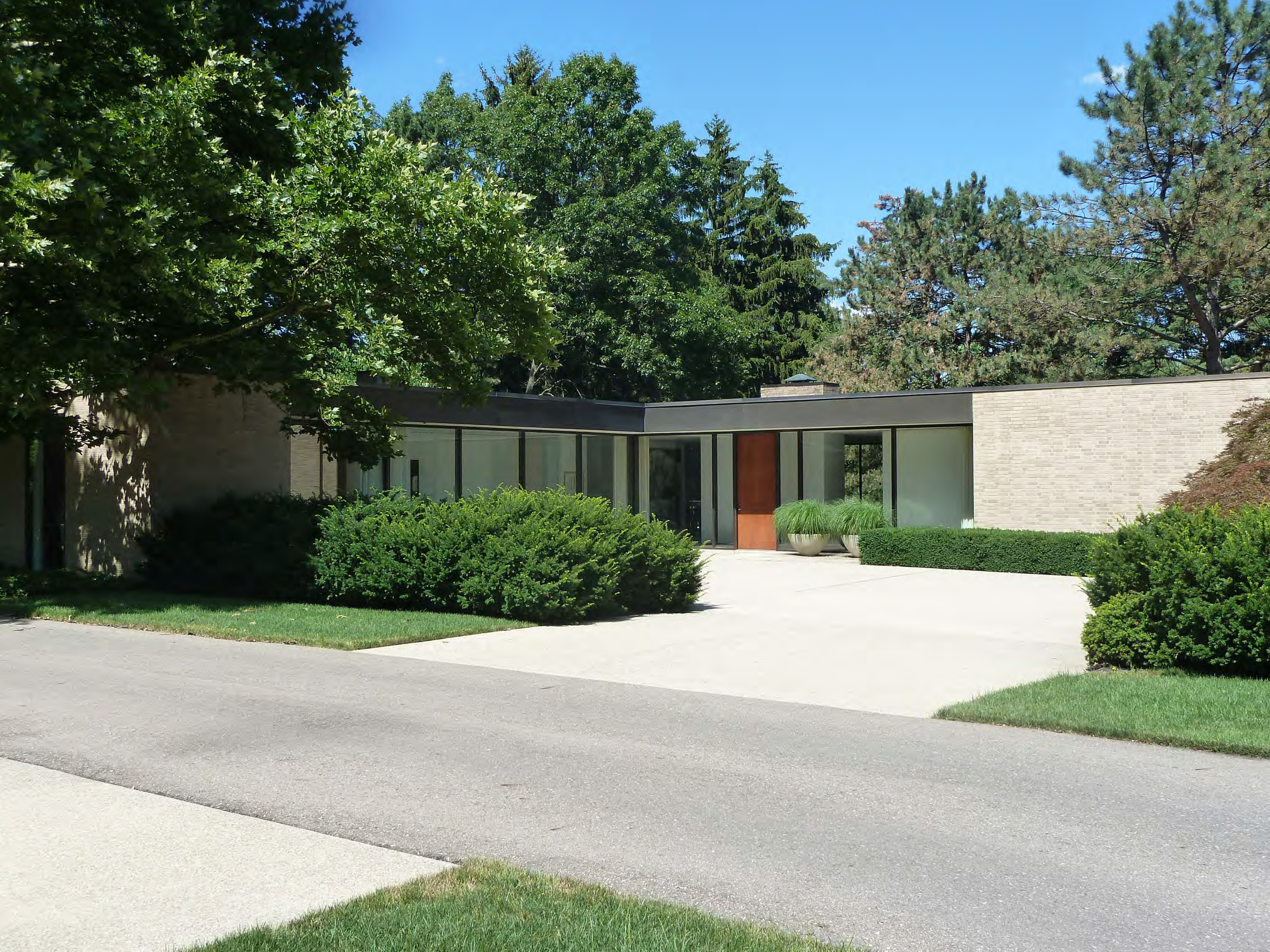
BIRMINGHAM, MICH.
42083-E2-TF-024

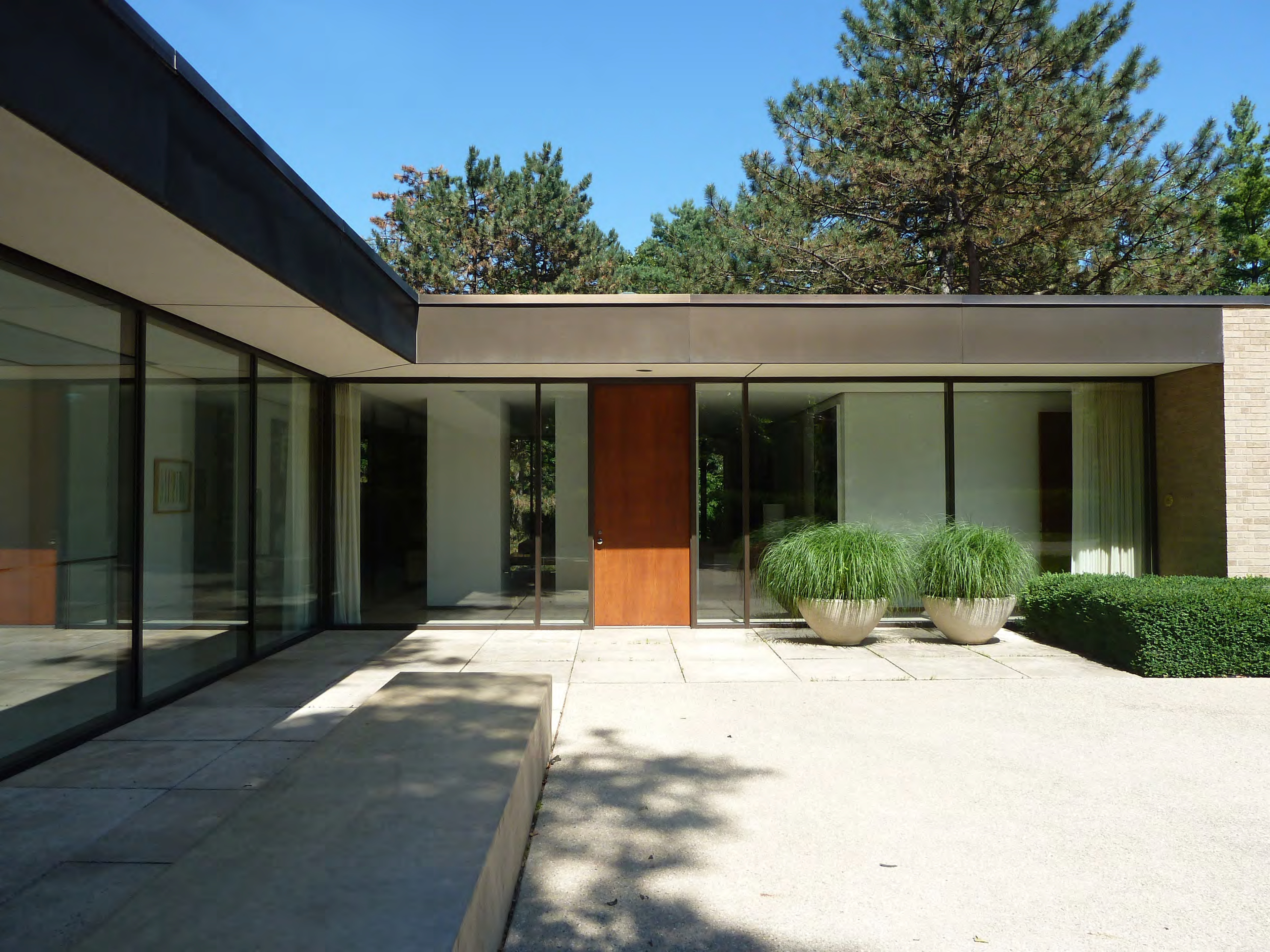
1968
PHOTOREVISED 1981
DMA 4369 II SW—SERIES V862

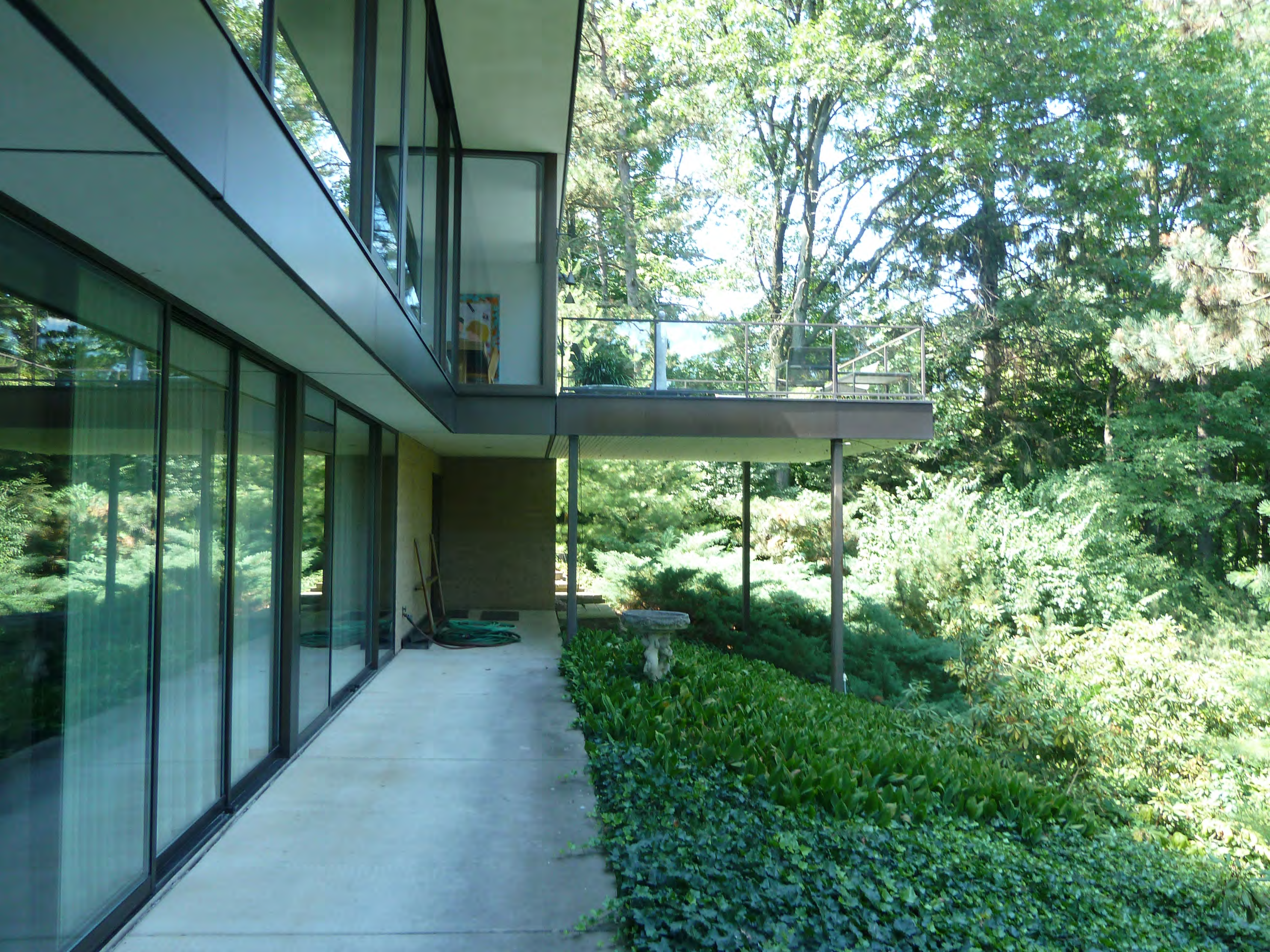
ISBN 0-607-24536-0

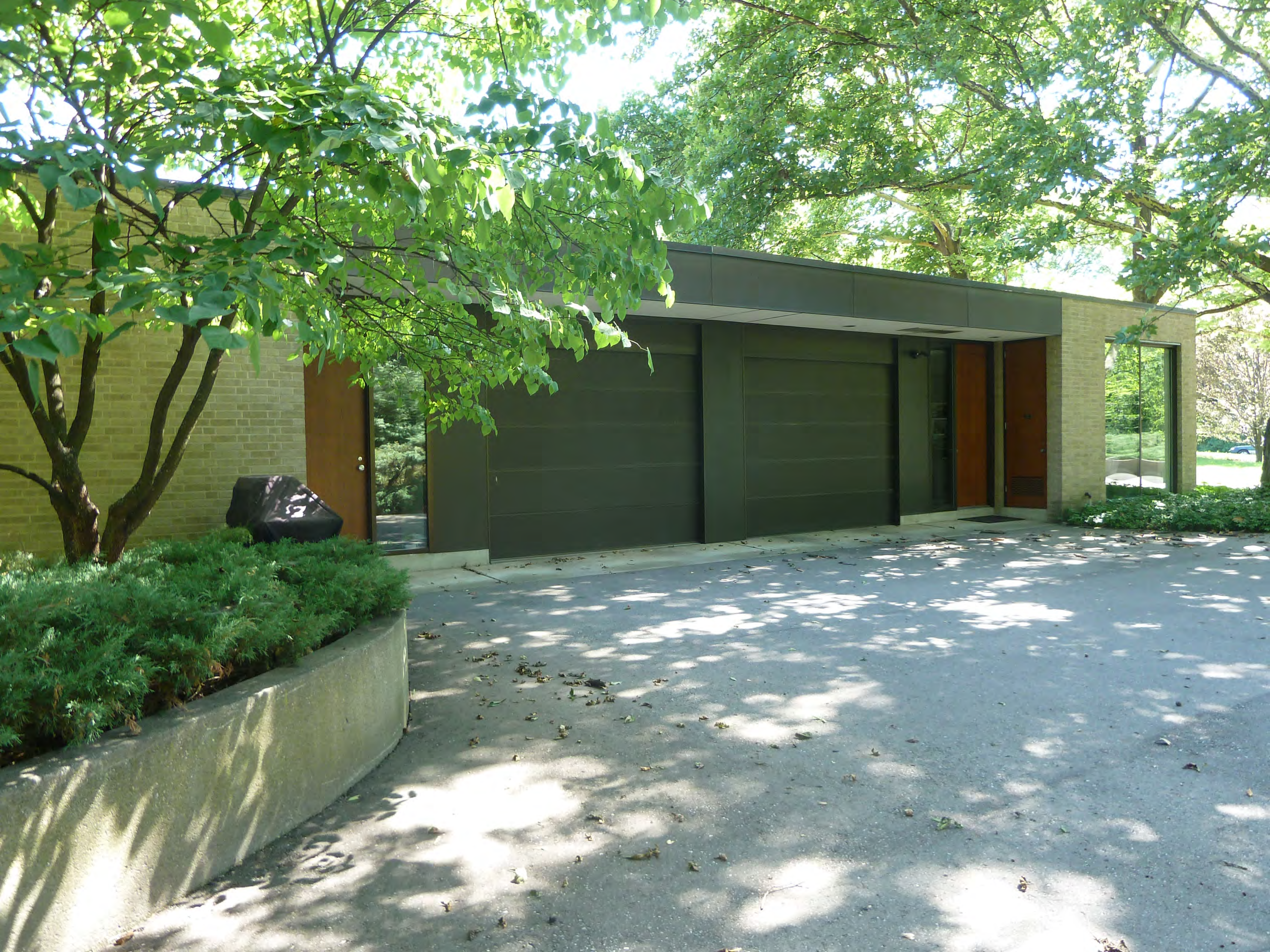


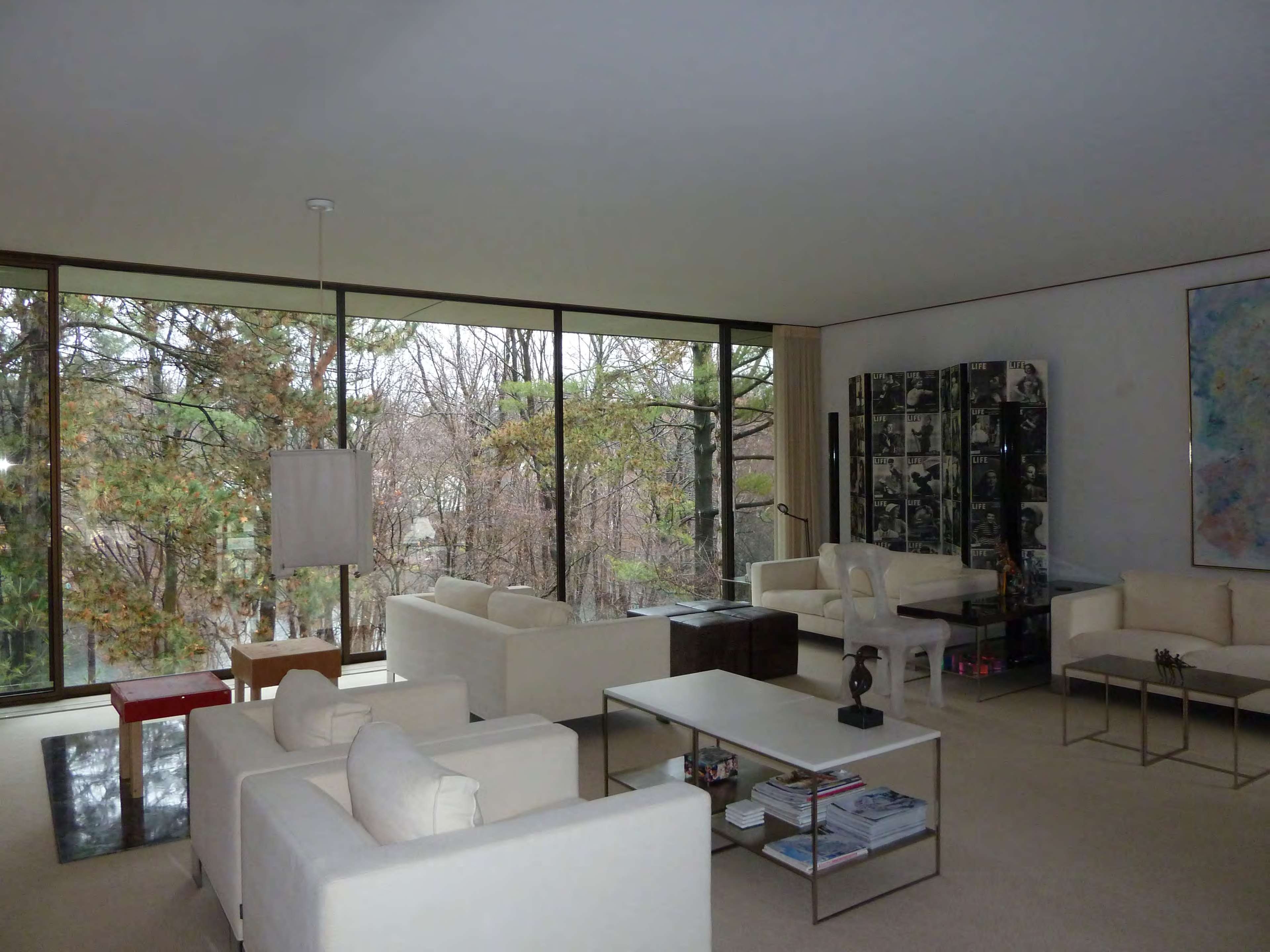


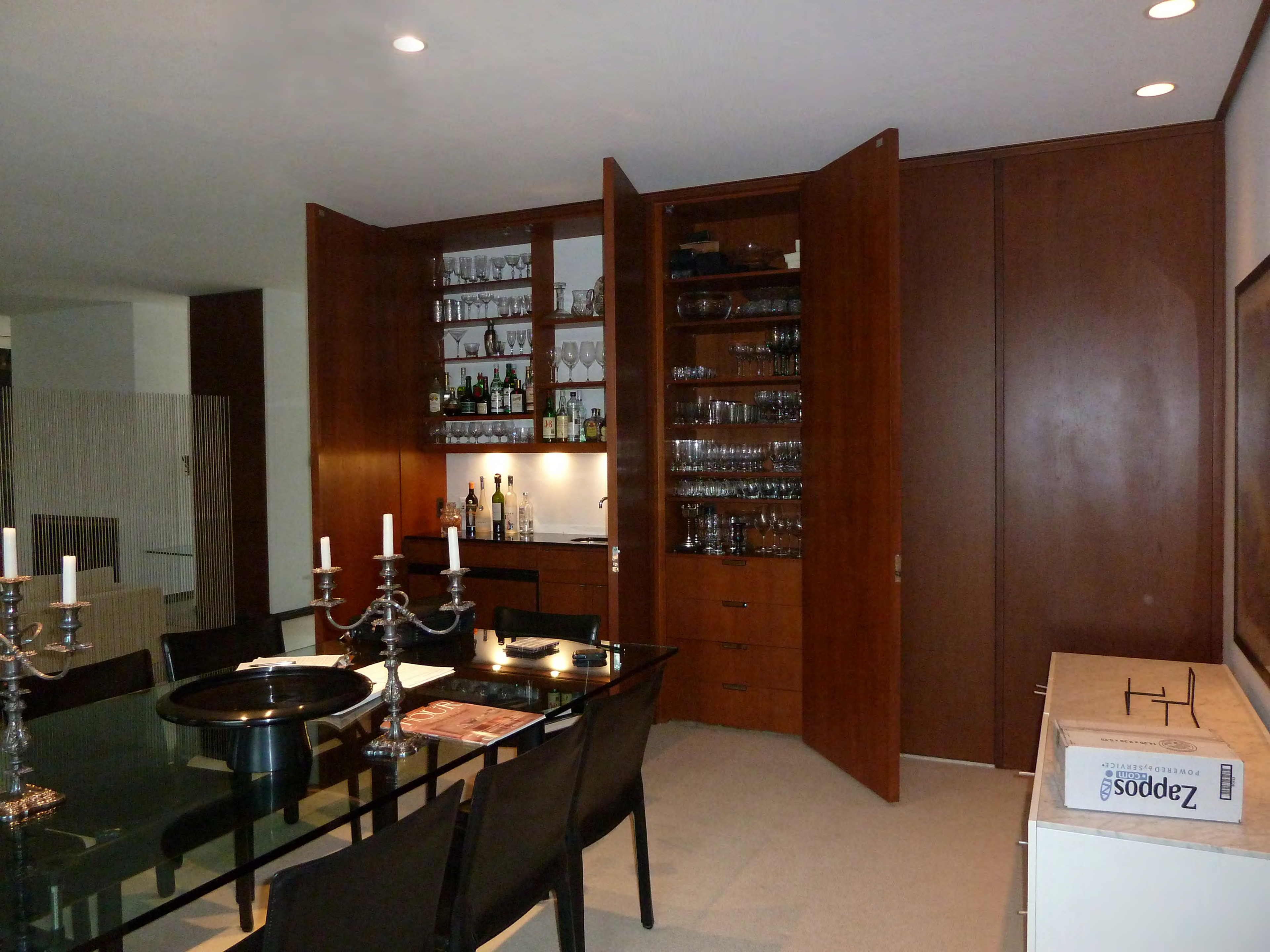


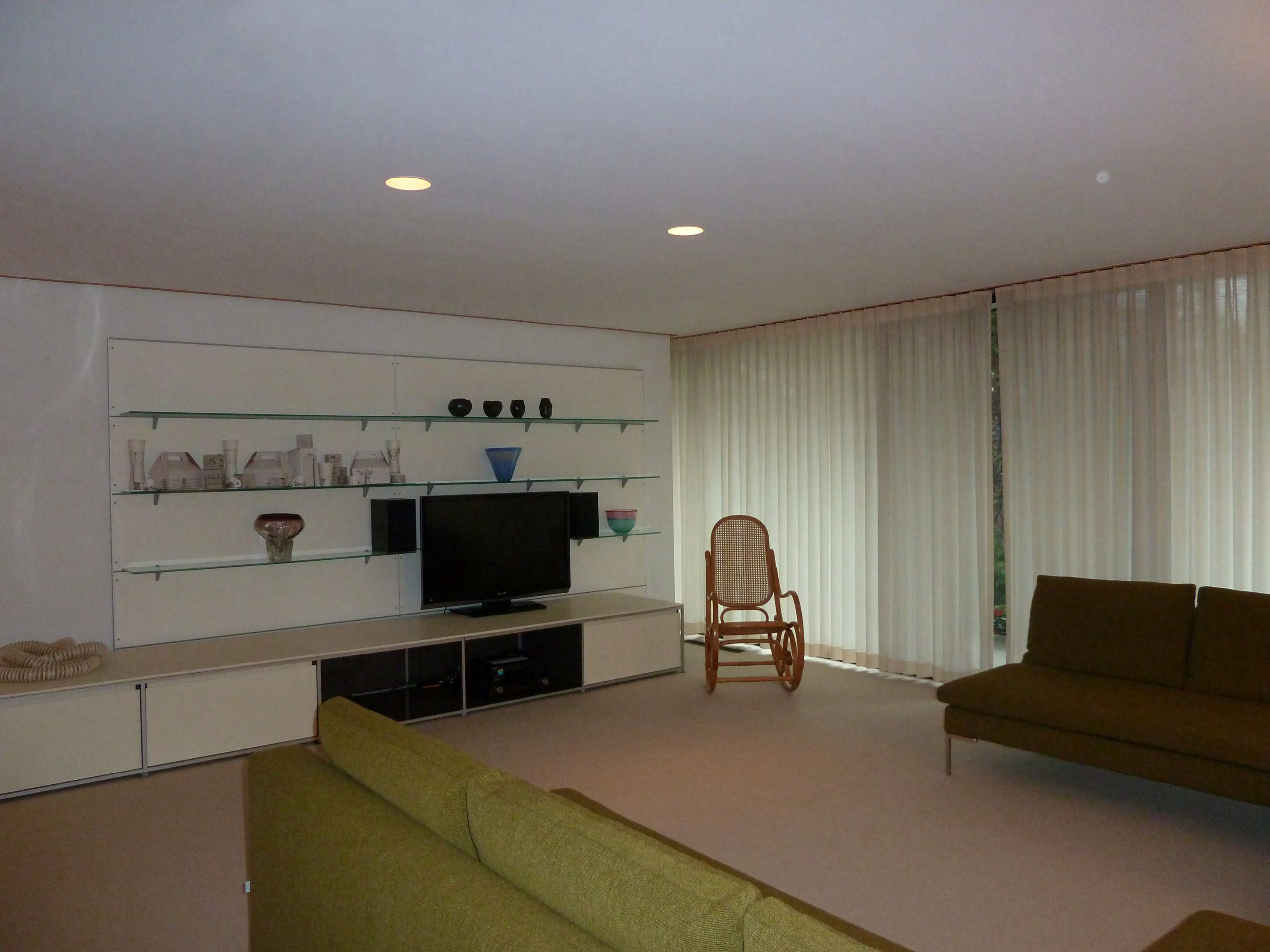


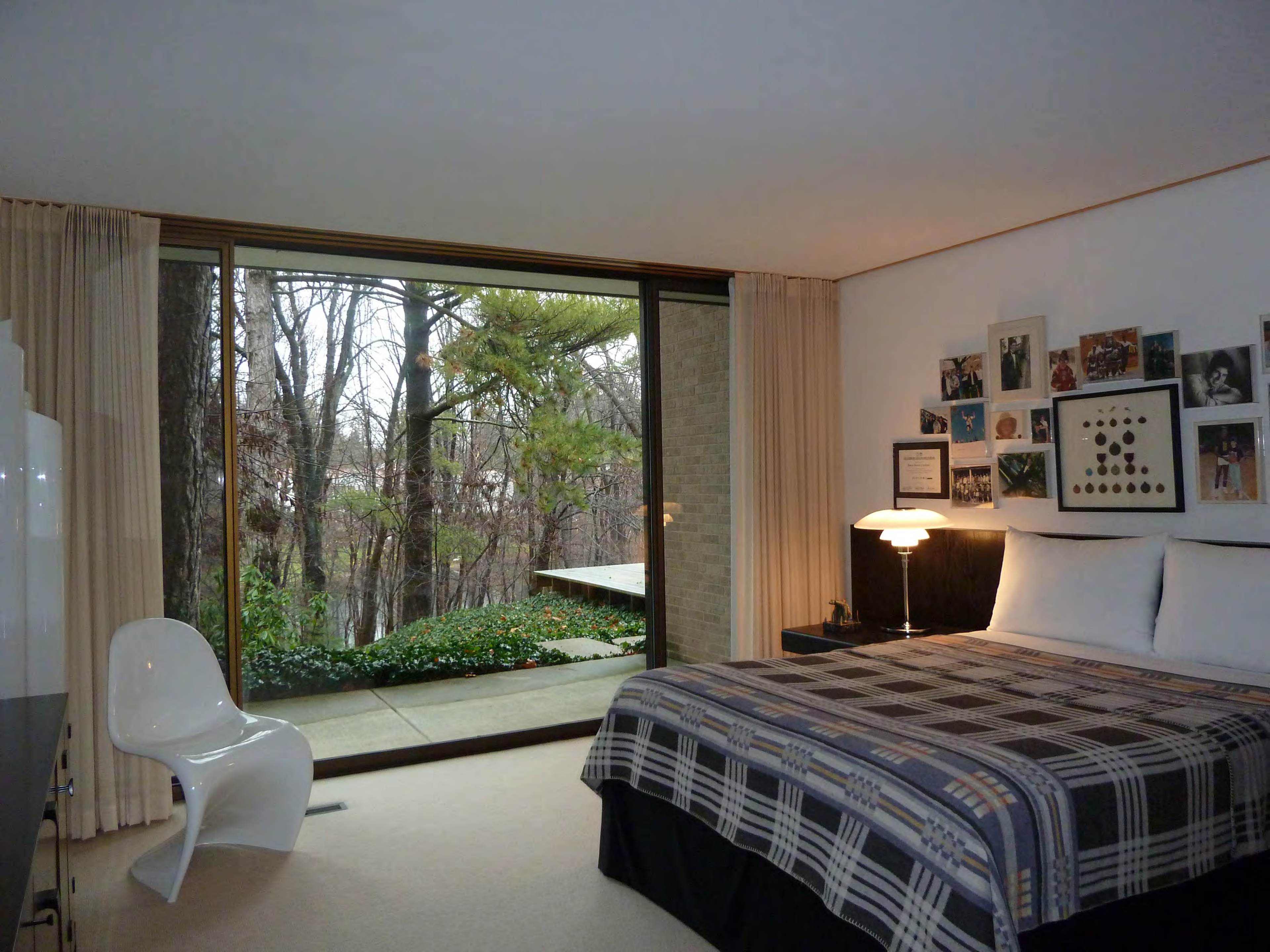


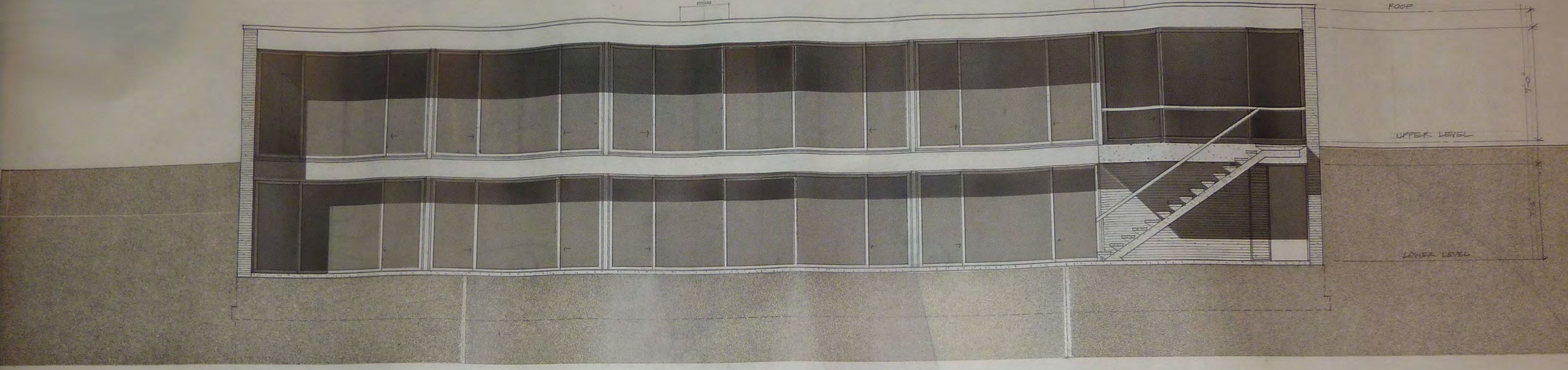



LIFE

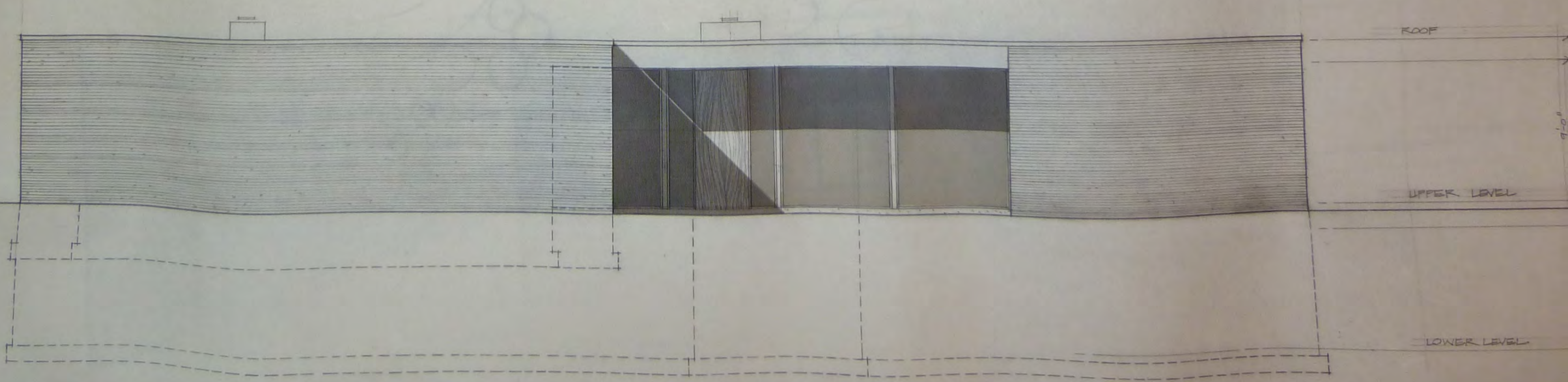

Zappos.com
POWERED by SERVICE
HOUR

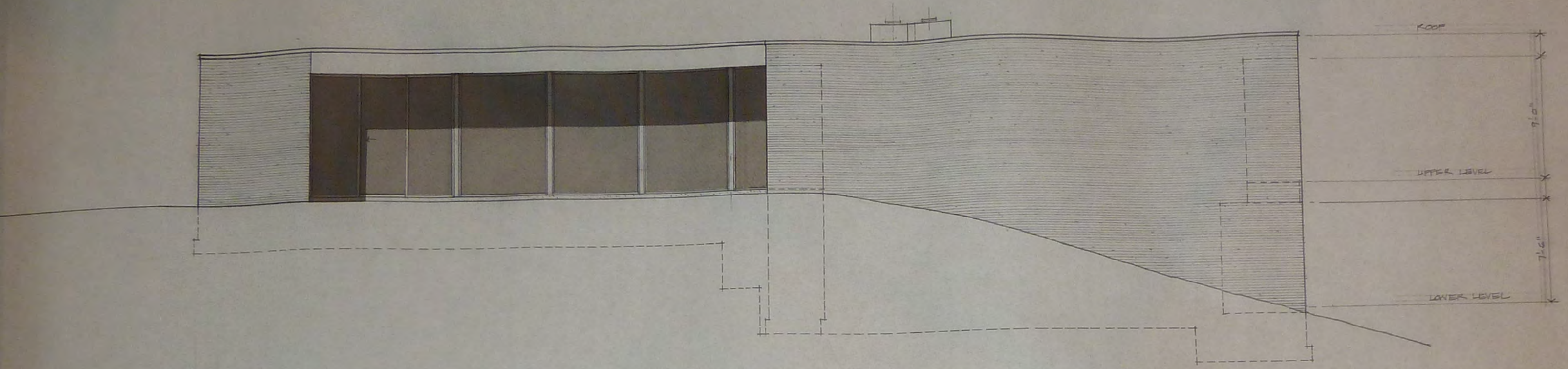




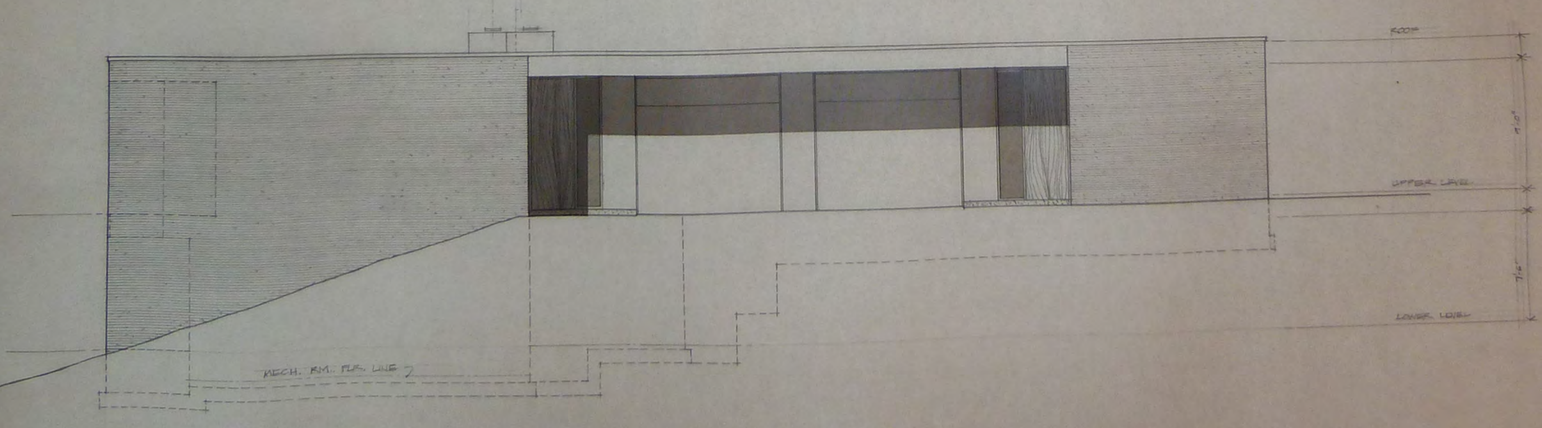

ROOF
7'-0"
UPPER LEVEL
7'-3"
LOWER LEVEL

EAST ELEVATION


ROOF
9'-0"
UPPER LEVEL
LOWER LEVEL


ROOF
7'-0"
UPPER LEVEL
7'-6"
LOWER LEVEL

SOUTH ELEVATION


ROOF
7'-0"
UPPER LEVEL
7'-6"
LOWER LEVEL
MECH. RM. FLR. LINE

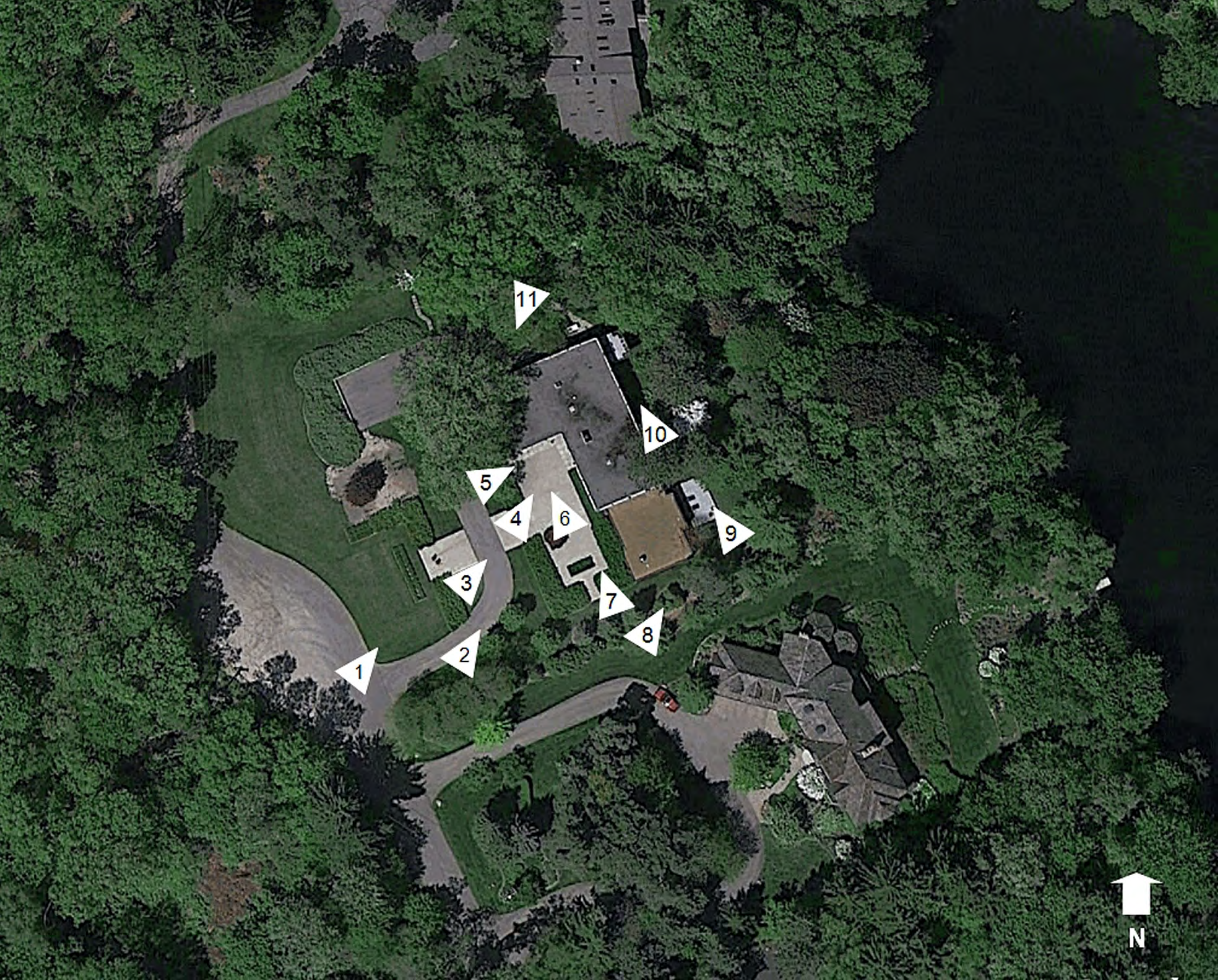
NORTH ELEVATION

MINORU YAMASAKI AND ASSOCIATES
ARCHITECTS & ENGINEERS

RESIDENCE FOR MR. & MRS. MINORU YAMASAKI
LAKECREST DRIVE BLOOMFIELD TOWNSHIP

ELEVATIONS

DATE
SCALE 1/4"=1'-0"
PROJECT NO. 7101
SHEET NO. 3


11
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